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Shelley Marks Company

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TOWNSEND.

*Engraved by Dwyer & Co. 11, Union Square, N.Y.*

# ART-STATIONERY

AND

## USAGES OF POLITE SOCIETY

BY

Mr. George D. Carroll

OF

MESSRS. DEMPSEY & CARROLL,

THE ART STATIONERS OF AMERICA.

"Ingenious Art with her expressive face,  
Steps forth to fashion and refine the race."  
Cowper.

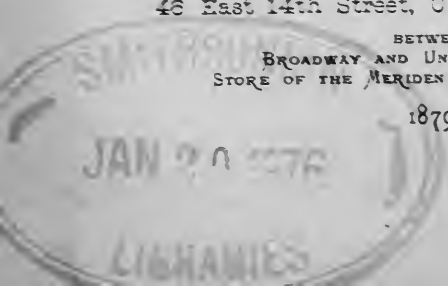
"You might as well be out of the world as out of  
fashion."

DEMPSEY & CARROLL,  
(INCORPORATED)

46 East 14th Street, Union Square, (South).

BETWEEN  
BROADWAY AND UNIVERSITY PLACE.  
STORE OF THE MERIDEN BRITANNIA COMPANY.

1879.



The Artistic Designs and Engravings in this Work were  
executed by

**Mr. John Dempsey**

OF

MESSRS. DEMPSEY & CARROLL.

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BY

DEMPSEY & CARROLL.

1879.

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First Edition, 10,000.

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PRINTED BY

THE UNION SQUARE PRINTING COMPANY,

46 EAST FOURTEENTH STREET,

NEW YORK,



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334 Lexington Avenue

New York April 17/74

Messrs Dampney & Carroll  
Gentlemen

I am much  
pleased with the paper &  
& stamping of my Memorandum.  
I have hitherto had it done  
exclusively in London, but  
find yours quite equal  
to it. Truly Yours

P. J. Bauman

"WHY DON'T YOU PUBLISH A CODE OF POLITENESS, AS  
CONNECTED WITH YOUR BUSINESS?"

"Custom makes laws." The laws of refined society are positive in their enforcement. "Ancestry," "Education," and "knowledge of social customs" are the passports to desirable society.

"Our business" is a necessity to society people; "Engraving" and "Stationery Embellishment" rank among the "polite arts."

The magnitude to which our business has grown, in so short a space of time, is unprecedented! To whom are we indebted? We acknowledge, with thanks, to our "lady patrons" and their "personal recommendations" of us to their friends.

"Courtesy," "excellence of material" and work, with just prices, characterise our establishment; "unlike other stationers," we execute our own work, on our own premises,—having the largest establishment in this city devoted entirely to "fine work in Art Stationery."

"The publication of this work" was suggested to us by the often repeated question, as "quoted above"—and is issued as an "acknowledgment of our appreciation" for favors received from our patrons.

MESSRS. DEMPSEY & CARROLL,

Art Stationers.

Union Square, New York,

Between Broadway and University Place.

---

Messrs. GEORGE D. and MANFRED C. CARROLL,

"Managers" of the Retail Department,

In the Store, First Floor, 46 Union Square, South.

Mr. JOHN DEMPSEY,

Manager of the Wholesale and Manuf'g Department,

Entire Fourth Floor, 46 Union Square, South

[From the "Home Journal."]

ART STATIONERS, DEMPSEY & CARROLL,  
UNION SQUARE.

"The love of elegance and exquisite finish in stationery is no new love," but elegance and finish are not in themselves artistic, they are simply the last result of mere mechanical execution, and it is not till a recent day that in addition to these the higher beauty of art has been to any great extent sought for in products of this kind. We take especial pleasure, therefore, in calling attention to the work of Messrs. Dempsey & Carroll, who have earned for themselves the honorable designation of "Art Stationers."

"In the brilliant show-room of the Meriden Britannia Company, No. 46 East 14th street, (Union Square), is located the "retail order department" and sample cases of Messrs. Dempsey & Carroll, but the visitor, who saw no further, while he might admire what he saw, would get a fallacious idea of the extent of their business, unless one of the genial Messrs. Carrolls, who superintend the sales and order department, should conduct him to the elevator and go with him to the fourth floor, Messrs. Dempsey & Carroll's manufacturing department, the largest in the United States devoted to Art Stationery, the room is the same size as that of the Meriden Company's, which is wholly given over to the various processes of artistic and mechanical work, the fruits of which are exhibited below. It is here that Mr. Dempsey turns to excellent account his thirty years of experience in the manufacture of choice stationery. This floor, what with its designers, its engravers, its lithographers, its various steam and hand driven presses, their attendants, and others variously occupied, presents a scene of most animated life, and one might spend an hour or two

here very profitably, studying the inner mysteries of the stationer's art. But returning to the specimen case below, where the perfected results are seen, the visitor will linger longest, perhaps, over the decorated dinner-cards which are displayed in endless variety. Each card, being painted by hand, is a separate work of art, worthy of preservation not only as a memento of the occasion for which it may serve, but for the sake of the originality of fancy, beauty of color, and skill in drawing which it evinces. Messrs. Dempsey & Carroll have evidently been fortunate in securing the aid of artists whose ingenious fancies flow through fingers of skilfullest touch. These cards are grouped in sets which vary in price from \$2 to \$75 the dozen.

"We can spare the space to make mention of only one other branch of Messrs. Dempsey & Carroll's work—their engraved cards and "notes of invitation to weddings," receptions, etc. Very generally—if we may trust our own observation—engravers seem to take as their ideal of excellence the perfection of a style which belongs properly to typography alone, and their work, therefore, usually exhibits a certain rigid precision and formality, which is rather painful than agreeable, no matter how well done in its way, since it inevitably awakens suggestions of the irksomeness of the purely mechanical labor bestowed upon it. But in many of the specimens shown by Messrs. Dempsey & Carroll, one remarks a freedom of handling, "giving a certain individuality of character akin to the true spirit of art." In those decorated cards of invitation, which are sometimes gotten up for great occasions—balls, public dinners, commencements, etc.—Messrs. Dempsey & Carroll afford still another proof of the influence of the new art spirit in decorative work; in place of the old conventional compositions, the tasteless products of mere mechanical inventiveness, they show work in which one recognizes at once the presence of an artistic sense."

## ART ENGRAVING AND PLATE PRINTING.

Engraving is the art of executing designs by incision upon plates of copper, steel or other metal, for the purpose of obtaining therefrom impressions or prints upon paper—and has been practiced from the earliest periods on record, in a similar manner and with similar instruments to those used at the present time.

On referring to sacred history we find in the writing of Moses of the engraved works executed in his time. Moses was commanded to "make a plate of pure gold and grave upon it, like the engravings of a signet, 'Holiness to the Lord';" he is also commanded to "Engrave two onyx stones." Both of these passages imply the practice of gem and seal engraving, and also of engraving on metal plates. In the book of Exodus, also, honorable mention is made of two engravers, Bezateel and Aholiab, for their skill and excellence of work. The hieroglyphics and other remains of Egyptian incised work are the most ancient examples of the art existing, and among the most ancient relics of early civilization now extant. Only one single step was needed for the Egyptians to have made the discovery of engraving in the sense of the definition at the head of this article. They used colors for various purposes and they made paper, but the idea of filling the incisions in their metal plates with color, and taking off an impression on paper or cards, never occurred to them; nor did it occur to any other people for more than 3,000 years.

In the peninsula of India, long before the Christian Era, it was customary to ratify grants of land by deeds of transfer, engraved on copper-plates, as we now write them on parchment paper.

To engravers we are indebted for the first printed books, having placed it within the power of all to possess the thoughts of the best men in literature, science and art.

The earliest print with a date attached to it is one known as the St. Christopher, which is from a wood block and dated 1423. It is the view generally adopted by the English that the discovery of taking impressions from metal plates was made, about the year 1450, by Maso Finneguerra, a Florentine goldsmith.

The first prints, as we have already intimated, were obtained from engraved wood blocks; this might naturally be expected, because the process of printing from such work is so simple and obvious; not that printing was invented so soon, but that it had not been discovered sooner.

To obtain impressions from the incised hollows of an engraved metal plate, requires the aid of a somewhat complicated machine called a rolling-press. The full face of the plate is inked, using great care that the incisions are entirely filled; the ink is cleaned off and the plate polished with the hand, it is placed on the press, the paper or card is placed on the plate and passed under the rollers at great pressure. Each impression requires the same tedious process.

Engraving was an exotic in England till the reign of George III., 1760. Each period has had its artistic engravers, who have left works as monuments of their superior skill. There was Hogart, Albert Dürer, Sir Robert Strange, etc.

The art of engraving is reached by very few, compared with the number who class themselves as engravers. To produce really fine work, the engraver must be himself, not merely a clever mechanician, but an artist, possess the eye and mind, as well as a thorough mastery of his tools.

Very few stationers execute their own work; they take your orders and send the work to us, or some one else, to be executed. Our retail trade having reached such magnitude, we must for the future decline executing work for other stationers of this city.

Our Mr. Dempsey, acknowledged by the stationers and engravers to be at the head of his profession, has, during his 30 years as an artist at his own business place, engraved the

wedding invitations, visiting cards, and other fine work, for nearly every prominent jeweler, stationer and bookseller of New York City.

We name Messrs. TIFFANY & CO.

" BALL, BLACK & CO.

" D. APPLETON & CO.

" SCRIBNER, ARMSTRONG & CO.

" GEORGE W. CARLETON & CO.

" GEORGE R. LOCKWOOD, etc., etc..

and the various stationers throughout the Union.

*New York, May 1, 1879.*

*Retiring from business, I cordially recommend Messrs. Dempsey & Carroll to my customers wishing fine engraving. Mr. Dempsey, from the commencement of my business, has executed all of my fine engraving; to him I am indebted for the perfect satisfaction given my customers.*

*Very respectfully,*

*Wm. Thomson,*

*Sixteen years Bookseller and Stationer,  
1107 Broadway.*







## INTRODUCTION.

As stated in the preface, this volume is issued gratuitously, in connection with our business, giving the forms of invitations, cards, &c., which we, as Art Stationers, are issuing from our establishment, and in use by the acknowledged leaders of society.

As a guide to young ladies, gentlemen and all refined people, it will be appreciated.

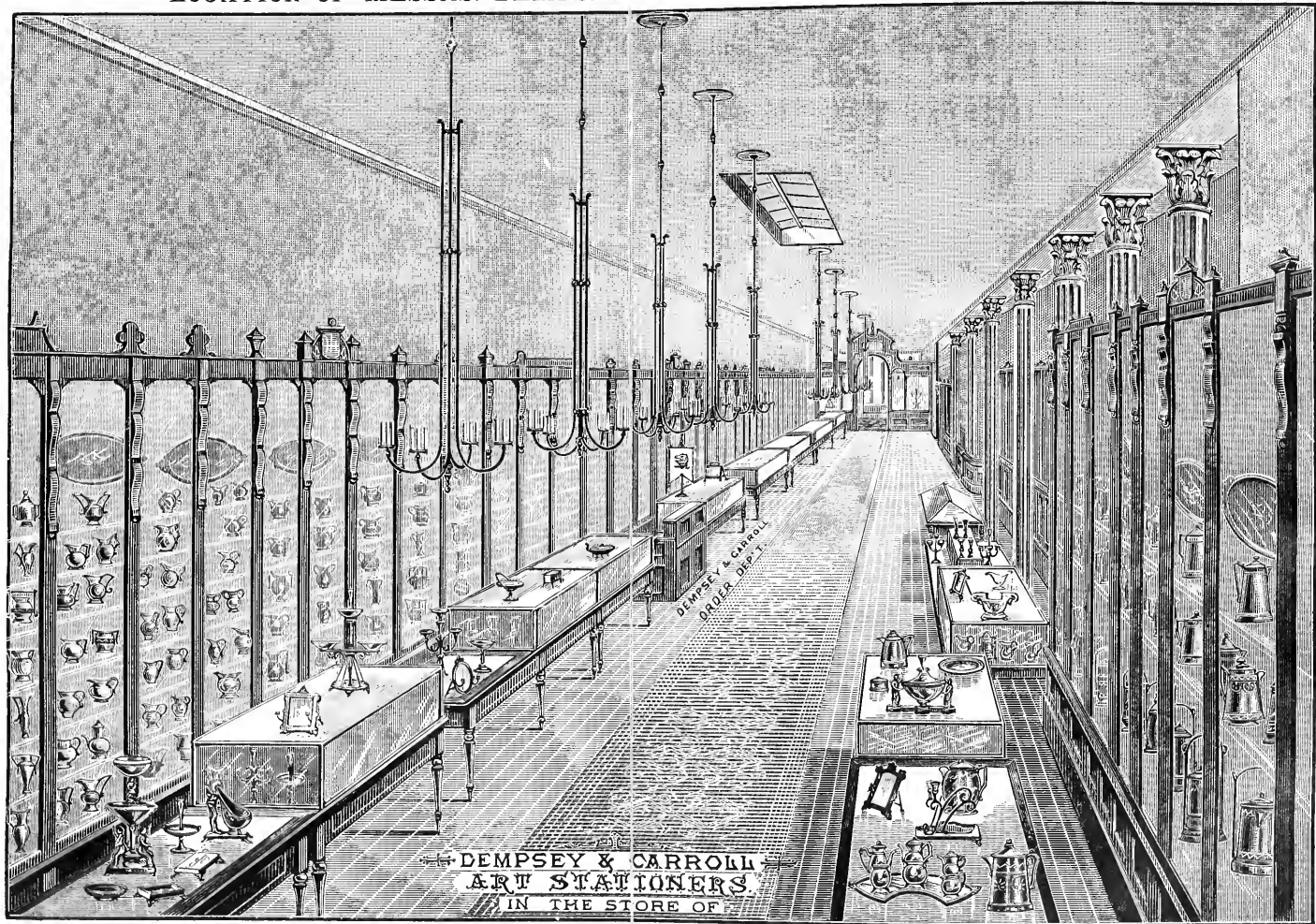
We have avoided all surplusage, arranging under each appropriate head what is correct, without an essay on what is not.

We shall revise and issue it annually, confident that its merit will receive full recognition.

Messrs. DEMPSEY & CARROLL.

Officers: { Mr. JOHN DEMPSEY,  
" GEORGE D. CARROLL,  
" MANFRED C. CARROLL.

LOCATION OF MESSRS. DEMPSEY & CARROLL'S ORDER DEPARTMENT.



THE MERIDEN BRITANNIA COMPANY, 46 EAST FOURTEENTH STREET, UNION SQUARE, NEW YORK.



# USAGES OF POLITE SOCIETY.

---

## YOUNG LADIES' SOCIAL DEBUTS.

The English custom of educating and preparing young ladies for their future positions as ornaments of society and heads of households, is each year being more observed in this country by the refined and wealthy.

Here, as among the aristocratic families of England, young ladies, until they have finished their education, are seldom seen at other than family gatherings or informal receptions; the termination of school life is the pronounced time for their introduction into society. About two weeks previous to the occasion, family cards are left for those acquaintances who are to be favored with invitations; ten days previous engraved invitations are sent to the various members of the family, to

*Mr. and Mrs. Blank.*

*Misses Blank.*

*Mr. Blank.*

Each son must receive separate invitations. The young lady's place during the reception is at the right hand of her mother or chaperon. Short congratulations are offered; the later guests making place for new arrivals.

The gentleman honored for the first dance, which takes place after supper, is generally an intimate friend of the family. The young lady dances only once during the evening with the same gentleman.

The young lady is not permitted to receive or make visits alone for the period covering the first year after her



Mr. & Mrs. Robert J. Mailland,

request your presence  
at the marriage of their daughter,  
Marion,

to

Louis P. Roosevelt.

Tuesday evening, April twenty second 1879,

at half past seven o'clock.

995 Fifth Avenue.

Mrs. Heatherstone.

Mrs. Charles L. Heatherstone,

753 Fifth Avenue.

Mrs. Charles L. Heatherstone,

Misses Heatherstone,

753 Fifth Avenue.

Mrs. Charles L. Heatherstone,

Tuesdays in January.

753 Fifth Avenue.

Mrs. Heatherstone,

753 Fifth Avenue.

Mrs. Georgiana L. Heatherstone,

753 Fifth Avenue.



debut, but is under the solicitous and guiding eye of her mother or chaperon. The year's tutelage in social life ending, she receives and makes visits at her pleasure.

## VISITING CARDS AND SOCIETY USAGES FOR LADIES.

To the uncultured, "the Visiting Card" has no significance; a coarse textured paper, with written name "is just as good;" while to the refined the Visiting Card is indicative of the personal characteristics of the party whose name it bears. Its quality should be of the finest texture; its color rose-white, of appropriate size and shape; the engraving pure, "unlike" type-work. We import for our trade Pirie & Sons' Card Board, the best manufactured; their quality and texture prove their superiority by comparison; they are of thick and thin ivory, two and three-ply. Two-ply cards are made of two sheets of Pirie & Sons' letter paper, pasted together and calendered. The three-ply is made of three sheets. To test the manufacture and value of Visiting Cards, burn one end. By placing cards side by side their color and finish are made evident. Visiting Cards beveled edged, gilt or in color, and with fancy designs, are not considered in good taste.

The quality of cards, engraving and style, are individualities of the sender, exhibiting taste and propriety, or carelessness.

Ladies' Visiting Cards should be of the finest quality, the engraving pure and rich.

Here, as in England, the elder branch of aristocratic and wealthy families have their cards engraved, family name only,

*Mrs. Heatherstone.*

Their position in society grants individualism to their cards.

The correct Visiting Cards for married ladies is a size be-

tween that of a Miss and Mr. & Mrs.' card, engraved in script, in form—

*Mrs. Charles L. Heatherstone,*  
753 Fifth Avenue.

If with reception days, form—

*Mrs. Charles L. Heatherstone,*  
*Tuesdays in January.* 753 Fifth Avenue.

Mothers and daughters, visiting together, have their cards engraved—

*Mrs. Charles L. Heatherstone,*  
*Miss Heatherstone,*  
*Miss Edith M. Heatherstone,*  
753 Fifth Avenue.

or,

*Mrs. Charles L. Heatherstone,*  
*Misses Heatherstone,*  
753 Fifth Avenue.

The form Mr. and Mrs. Charles L. Heatherstone, is only used just at and for a short time after marriage, married ladies calling must on all formal occasions leave their husbands' cards with their own.

### YOUNG LADIES' VISITING CARDS.

Young ladies' cards are in script, engraved lighter than those of married ladies, and on smaller cards. Form for eldest daughter—

*Miss Heatherstone.*

or,

*Miss Heatherstone.*

*753 Fifth Avenue.*

Other than elder daughter use full name—

*Miss Georgia S. Heatherstone,*

*753 Fifth Avenue.*

A personal introduction privileges the leaving of a card, which must be similarly acknowledged within a week, unless the reception day is engraved on the card, which day must be observed by calling, sending of cards, or written apology.

Ladies changing their residences should leave their cards, with new address, for those acquaintances they desire to continue. If inconvenient to deliver in person, sending by post is correct.

Ladies leaving town early in the season, or for a European trip, should send their own and family cards engraved P. P. C. in right hand lower corner, and on their return, should send to friends cards, with or without reception days engraved upon them.

### LADIES' NEW YEAR'S RECEPTIONS.

The era of forced receptions, of all parties who choose to inflict themselves upon the ladies on New Year's Day, has passed; the custom being established, that ladies must invite gentlemen who they wish to welcome, either personally or by card, announcing that they receive on that day. We give the forms which designate the character of the

receptions, full dress or informal. If the reception is to be in full dress, the form is,

*Mrs. Charles L. Heatherstone,*  
*At Home,*  
*January First, from One until Ten P. M.,*  
*753 Fifth Avenue.*

If Mrs. Heatherstone receives with her daughters, the form is,

*Mrs. Charles L. Heatherstone.*  
*Misses Heatherstone,*  
*At Home,*  
*January First, from One until Ten P. M.,*  
*753 Fifth Avenue.*

If a lady friend receives with Mrs. Heatherstone, the form is,

*Mrs. Charles L. Heatherstone,*  
*Mrs. Leroy,*  
*At Home,*  
*January First, from One until Ten P. M.,*  
*753 Fifth Avenue.*

The invitations are from an engraved plate on square cards, and sent by mail in two envelopes.

The ladies receive in full toilets, gas lighted, and a sumptuous table is provided; they rise to receive their visitors and the congratulations of the Happy New Year.

If a less formal reception is given, the proper form of invitation is—

*Mrs. Charles L. Heatherstone,  
January First. 753 Fifth Avenue.*

The invitation is from an engraved plate on a large sized Visiting Card, sent in a correct sized card envelope by mail. The ladies wear visiting costumes, with light gloves, the gas not being lighted until evening. The conventional hours of informal New Year's Receptions are from twelve M. to ten P. M.

### YOUNG LADIES WITHOUT ESCORTS.

Young ladies often find themselves without an escort to parties and entertainments, to which they have been invited; being at liberty to supply the vacancy, they will select from among their acquaintances a gentleman who will do honor and be acceptable to the hostess as well as themselves. The young lady sends the gentleman selected an informal note as follows:

*Miss Heatherstone requests the pleasure of Mr. Clifford's escort to a Reception, to be given by Mrs. Augustus S. Williams, 390 Madison Avenue; Wednesday Evening, December Tenth. Carriage will call for Mr. Clifford at half-past seven.  
December Sixth.*

The note should be written on Square Correspondence Card, stamped with monogram and street address. No lady will omit notice of sending carriage.

### ESCORTS TO SUPPER.

Ladies at entertainments, balls, parties, etc., must accept their last partners in a dance as their escorts to the supper room, should supper be announced at its close. No lady will accept attention in the supper room from other gentlemen than her escort, except the host.

### ETIQUETTE IN NOTE SHEETS AND CORRESPONDENCE CARDS.

Embellishment of Note Sheets and Correspondence Cards is regarded "à la mode." The excessive charges for monograms, coats-of-arms, crests, special and characteristic designs, stamping of same on note sheets and cards, being discountenanced by us, there is no longer an excuse for inelegant correspondence. Coats-of-arms and crests are used by the elder members of the family; monograms and characteristic designs for young ladies and gentlemen, imparting to each correspondence a personality.

Note Sheets are used for the more extended letters, and Correspondence Cards for invitations, acceptances, regrets and short notes. We are continually introducing novelties by our special artists, which cannot be found elsewhere.

Our Note Papers and Correspondence Cards are unequalled, and our embellishment of the highest order. See samples in this book.

### CORNERS OF CARDS TURNED DOWN.

The signification of turning down the corners of cards are—

VISITE—The right hand upper corner.

FELICITATION—The left hand upper corner.

CONDOLENCE—The left hand lower corner.

ADIEU—The right hand lower corner.

P. P. C.

TO TAKE LEAVE, } The right hand lower corner.

Card, right hand end turned down—DELIVERED  
IN PERSON.

We have plates, which we use for our customers, with the proper significations engraved upon them, as designated by the turned down corners.

## INITIALS AND FRENCH PHRASES

BAL MASQUÉ—Masquerade Ball.

LE COTILLON—The "German."

COSTUME DE RIGUEUR—Full dress in character.

^  
FÊTE CHAMPÊTRE—A Garden Party.

P. P. C.—POUR PRENDRE CONGÉ—To take leave.

R. S. V. P.—REPONDEZ S'IL VOUS PLAÎT—The  
favor of an answer is requested.

^  
SOIRÉE DANSANTE—Dancing Party.

R. S. V. P. It is understood, by those in full accord with society rules, that all invitations should receive an immediate reply, acceptance or declination, which neglect is often the source of great annoyance to host and hostess, as in dinner giving, where a certain number are wished. R. S. V. P. is engraved on the invitations when positive information as regards the acceptance is desired, and a doubt exists as to the invited parties' knowledge of society etiquette.

## CALLING ETIQUETTE FOR LADIES.

The usages which we present in this volume are those acknowledged by select society. Intimate friends have their own customs, calling at any and all times, as best suits them, each knowing the agreeable hours to be received. Society at large must be controlled by conventionalities, and it is for that portion of the community, who desire information, and wish to do the right thing at the right time, that this volume is published.

"Not at Home," is simply an adopted formula, expressing

that it is not convenient to be seen; but the serving man, or maid, who attends the door, should be notified in advance, and a visitor not be placed in the unpleasant position of being obliged to hear the mistress convey the information to her servant, "Not at Home!"

The custom of having Special Reception Days, which are engraved on the Visiting Cards, relieves ladies of "Always being at Home." The hours for calling, are from two until five P. M. If calling by carriage, your footman inquires if the lady is at home. If walking, you make the inquiries; if "Not at Home," you leave your card. If received, it is etiquette to converse with other guests, without a formal introduction; when taking leave, simply bowing your adieux. Ladies are not permitted to take strangers among their friends, when making informal calls. If calling upon a daughter, your card should be left for the mother—cards should be left for the gentlemen of the family, when paying a visit.

A bride receives on her Reception Days as per "At Home" Cards, issued to her friends; Wedding Invitations are issued by the hundreds, but the "At Home" Cards to only those who the bride desires to receive; the reception of a Wedding Invitation gives no privileges beyond as stated, "to witness the marriage" The first call is always made upon the bride.

A Visiting Book, noting names, residences and Reception Days, should be kept by every lady. We shall issue a book with printed forms, which will be found just what the ladies require.

## GENTLEMEN'S CARDS AND THEIR USAGE.

Gentlemen's Visiting Cards are small, artistically engraved in script, with "Mr." prefixed to their names, the correct form is—

*Mr. Charles L. Heatherstone.*



Mr. Heatherstone.

Mr. Charles L. Heatherstone,

753 Fifth Avenue.

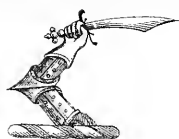
Mr. Charles L. Heatherstone,

University Club.

Mr. Charles L. Heatherstone,

January 1<sup>st</sup> 1880.

Master Frank Heatherstone.



Gent. & Mrs. Charles R. Grant,

request your presence  
at the marriage of their daughter,

Fatima

to

Lieut. Auguste Merriman,  
Thursday, March, thirteenth, 1879  
at three o'clock.

First Presbyterian Church,  
Washington, D. C.

OR,

*Mr. Charles L. Heatherstone,*  
*753 Fifth Avenue.*

OR,

*Mr. Charles L. Heatherstone,*  
*University Club.*

Gentlemen's cards should be engraved with their street or club address, which is great assistance to ladies in their correspondence, etc. They should be of Pirie & Sons' ivory; medium in size, between extremes.

Calling hours for gentlemen are from two until five and eight until nine o'clock P. M. Visiting Cards are left with the serving man in the hall—the over-clothing also when worn. Making a formal call, the gentleman enters the parlor hat in hand, if the ladies offer their hands, they are received without ungloving. Custom permits conversation with other guests without introduction, the recognition however ceasing with the call; which, if formal, is brief; gentlemen bowing their adieux soon after another visitor enters. Custom demands that separate cards should be left for each lady member of the family.

Ladies' permission must be secured before introductions are made. "Gentlemen are presented to the ladies." Hand-shaking at introductions is obsolete. Gentlemen should wait recognition by their lady acquaintances, it being accorded to them to offer same by bowing first; if greeted, the hat is raised and a formal bow is made. Gentlemen remove their hats and remain uncovered in the presence of and when conversing with ladies. If accompanying a lady on a promenade, the gentleman raises his hat to those she recognizes, as an act of courtesy to her.

Gentlemen, riding or walking together, raise their hats to the recognized friends of each other. No true gentleman is

over-sensitive at an apparent non-recognition, which in many cases is unintentional.

A gentleman desirous of continuing the acquaintance of a lady to whom he has been introduced, and in doubt if the wish is mutual, leaves his card at her residence; if his acquaintance as a visitor is desired, he will receive an invitation to visit the family or an entertainment. If introduced by card, he calls sending in his own with that of the introducer.

The mother, when a young gentleman is to enter society, "leaves his card" with those of her husband and her own, which indicates that the son is to be included in the family invitations.

Gentlemen making informal calls, do so in walking costumes. Evening gatherings demand full dress. When gloves are worn, they should be of light color—the wearing of gloves is not requisite, except at dancing parties.

Every invitation must be answered at once, accepting or declining—it is an interchange of civilities and is imperative; forms for which will be found under the head of Receptions. R. S. V. P. is seldom engraved on invitations, the code of politeness demanding a reply.

A gentleman having escorted a lady to an entertainment on her invitation, must make a formal call the following evening; he will not forget the compliment paid him, and courtesy demands that he should reciprocate.

Cards must be left for host and hostess within a week after an entertainment, whether attended or not.

## NEW YEAR'S CALLING.

The open house to all callers of a New Year's Day is of the past. No gentleman will present himself unless invited, either by card or other intimation. The custom is fully established, that ladies who receive on New Year's, send their cards to those gentlemen whose congratulations

will be pleasing. An invitation requires recognition by calling in person, leaving of cards, or sending cards by mail. Gentlemen call in their morning costume, wearing light gloves. The conventional hours are from 12 M. until 10 o'clock, P. M. As at formal calls, he leaves his card with the servant in the hall, also his over-clothing; with hat in hand he presents himself and congratulations to the ladies; he accepts or declines refreshments as pleases him; his visits are not prolonged over ten minutes. New Year's calling by carriage—being driven from house to house, sending in your card by footman—is little done. If gentlemen do not call, they should send by mail their cards in return for invitations received, which should be from an engraved plate, in form,

*Mr. Charles L. Heatherstone,*

*January First, 1880:*

enclosed in a card envelope of appropriate size. The card, envelope and chirography are indicative of the sender. (See Ladies' New Year Receptions.)

The neglect of the customs connected with invitations and visiting cards loose many friends, and evidence an absence of polite education.

### DANCING AND ESCORTING LADIES TO THE SUPPER ROOM.

A gentleman in asking a young lady to dance, appreciates the mother's or chaperon's presence and authority which is asked; the dance finished, he escorts her back to her charge. The supper hour arriving at the end of a dance, the ladies must accept their last partner as escort to the supper room. The gentlemen are careful to see that the lady or ladies they escort are properly served, as they cannot accept the attention of other gentlemen, except the host. No gentleman will offer his attentions at supper to

ladies escorted by other gentlemen ; this is strict etiquette at private parties, entertainments and balls.

## ETIQUETTE IN STATIONERY.

A gentleman's Note and Correspondence Sheets should be stamped with crest, monogram or initials ; it is one of the conventionalities of polite society.

## WEDDINGS, INVITATIONS AND CARDS.

Wedding Invitations are specialties of Messrs. Dempsey & Carroll, for which they claim excellence in every particular. It is acknowledged by the trade that our engraving is unequalled. Our styles are various. We please the taste of parties ordering, avoiding set styles and that which resembles type work.

## THE ENGAGEMENT.

The Engagement and its announcement, which is the first positive step towards marriage, is generally made known by the parties interested, each making the Engagement known to their special friends. It is the German custom to publish in the newspapers an engagement, same as we do marriages. When the Engagement is made public, the lady does not pay visits, except to her intimate friends ; she leaves her Visiting Cards at her friends' residences just previous to the sending of her Wedding Invitations, which are sent at least two weeks previous to the occasion. The invitations are issued in the name of the bride's parents, parent, or nearest relative ; they are handsomely engraved in script, with coats of arms, crest or monogram, or without, as pleases the parties in interest ; the envelope should be a distinctive wedding envelope, not a wedding invitation sent in a reception style of envelope. If crest, coats of arms, or monogram are used on the invitations, they

should be used also on the envelopes. The quality and tint of the invitations, At Home, Church, Cards, and inside Envelopes, should be the same, not, as often seen, each a color of its own, which spoils their entirety and beauty. The invitations, At Home and Church Card, are enclosed in the same wedding envelope, on which is written names only of the parties to whom you are sending them, then enclosed in an outside envelope, on which is written full name and address, which is sealed and sent by mail to ensure positive delivery.

It is often debated as to which is correct in the wording of invitations—

Request your presence—

Request your company—or,

Request the honor of your company—

Request your presence is correct.

Webster defines PRESENCE, "the existence of a person in a certain place;" COMPANY, "to accompany, to be companion to;" HONOR, "to reverence, exhalt, dignify, glorify, etc." We wish to imply, that we should be pleased to have them present to witness the marriage; not to accompany us; or to be our companions on that occasion. We do not expect them to reverence us, neither do we mean to imply that their presence will be necessary to make the occasion illustrious.

It is often questioned, which is correct—to, or and—as in forms—

*Miss Georgia*  
to  
*Mr. Auguste Clarendon.*

or,

*Miss Georgia*  
and  
*Mr. Auguste Clarendon.*

To, is accepted as the proper word. The lady is married to the gentleman, receiving his name and becoming his consort.

The correct form for invitations, is,

*Mr. & Mrs. Charles L. Weatherstone*  
*request your presence*  
*at the marriage of their daughter,*  
*Miss Georgia,*  
*to*  
*Mr. Auguste Clarendon,*  
*on Tuesday Afternoon, October Eight, 1879,*  
*at four o'clock,*  
*St. Thomas Church,*  
*Fifth Ave. and Fifty-third St.,*  
*New York.*

If a Reception is to be given at the residence of the bride's parents, enclosed with invitation, a card should be sent to those whose presence is desired, in form,

*Mr. & Mrs. Charles L. Weatherstone,*  
*At Home,*  
*Tuesday Afternoon, October Eight,*  
*from half-past four until ten o'clock,*  
*753 Fifth Avenue.*

Another style is less elaborate,

*Reception*  
*from half-past four until ten,*  
*753 Fifth Avenue.*



Mrs. Mary Washington,  
requests your presence  
at the marriage ceremony of  
Mrs. Martha Custis,  
to  
Col. George Washington,  
Residence of Mrs. Custis,  
Saturday evening, Jan. 6<sup>th</sup> at eight o'clock  
The White House, New Kent Co. Va.  
1759.

Dempsey & Garrett,  
Fashionable Stationers & Engravers,  
46 East 14<sup>th</sup> Street,  
Store of the Meriden Co.  
Wedding Invitations a Specialty.



At all weddings of any pretensions, Ushers' or Church Cards are used, to avoid the churches being filled with sight-seeing strangers; the card is small, neatly engraved, with crest or monogram,

*St. Thomas Church,  
Ceremony at four o'clock.*

If a Reception is to be given on the return of the bridal party, the cards, enclosed with invitations, are in form—

*Mr. & Mrs. Auguste Clarendon  
At Home,*

*Tuesday Evenings in November,  
from eight until ten o'clock, 1050 Fifth Ave.*

It is the custom for the bride's parents to give the bride a Reception on her return to the city. The form is—

*Mrs. Charles L. Heatherstone,  
Mrs. Auguste Clarendon,  
At Home,*

*Wednesday, November Eight,  
from four until ten o'clock,  
753 Fifth Avenue.*

If an Evening Reception, the form of invitations are—

*Mr. & Mrs. Charles L. Heatherstone,  
At Home,*

*Wednesday Evening, November Eight,  
from nine until eleven o'clock,  
753 Fifth Avenue.*

Enclosing also a card of

*Mr. & Mrs. Auguste Clarendon.*

The form for Weddings at the residence is—

*Mr. & Mrs. Charles L. Heatherstone*

*request your presence*

*at the marriage of their daughter,*

*Miss Georgia,*

*to*

*Mr. Auguste Clarendon,*

*on Tuesday Afternoon, October Eight, 1879,*

*at four o'clock.*

*753 Fifth Avenue.*

Invitations for House Weddings, combining Ceremony and Reception, are in form—

*Mr. & Mrs. Charles L. Heatherstone*

*request the pleasure of your company at the*

*Wedding Reception of*

*Mr. & Mrs. Auguste Clarendon,*

*on Tuesday Afternoon, October Eight, 1879,*

*at half-past four o'clock.*

*753 Fifth Ave.*

Enclosing a card with the bride's maiden name, in form—

*Miss Georgia Heatherstone.*

If the Wedding is to take place at four o'clock, for those friends whose presence is desired to witness the marriage ceremony, a Card as follows is enclosed, with the Reception Invitation. Form—

*Ceremony at four o'clock.*

Under a variety of circumstances, different forms of invitations are necessitated. A young lady, having no one to give her away, the form would be—

*Your presence is requested  
to witness the marriage of  
Miss Gertrude Rosevelt  
to*

*Mr. Alexander B. Rogers,  
on Wednesday Afternoon, November Eight, 1879,  
at four o'clock.*

*St. Bartholomew Church,  
Madison Avenue and Forty-fourth Street,  
New York.*

The announcement of private or informal weddings are if made by bride's parents, in form,

*Mr. & Mrs. Charles L. Heatherstone  
announce the marriage of their daughter,  
Miss Georgia,  
to*

*Mr. Auguste Clarendon,  
Tuesday, October Eight, 1879,  
753 Fifth Avenue.*

these announcements, from engraved plates, on either note sheets or square cards, are mailed immediately after the marriage.

The prevailing custom, if a private wedding, is, that the bridegroom makes the announcement of the marriage, which is from engraved plates on square cards, in form,

*Mr. & Mrs. Auguste Clarendon.*

Engraved on a smaller card,

*Miss Georgia Heatherstone.*

Both cards are enclosed together in double envelopes and mailed to friends. If they are to receive on their return, the form of card is,

*Mr. & Mrs. Auguste Clarendon.*

*Wednesday Evenings*

*in December.*

*1050 Fifth Avenue.*

Another form is,

*Mr. Auguste Clarendon*

*and*

*Miss Georgia Heatherstone.*

*Married*

*Tuesday, October Eight, 1879.*

*New York.*

from engraved plates, on note sheets, and mailed in double envelopes.

House weddings are of a very elaborate nature; flowers in profusion; the Marriage Bell or other symbols made of

flowers; a sumptuous table; awning and carpets to carriage way, partaking of the full dress reception, only more elegant, if possible.

### ANNIVERSARY WEDDINGS.

WOODEN,	-	-	Five years married.
TIN,	-	-	Ten years married.
CRYSTAL,	-	-	Fifteen years married.
SILVER,	-	-	Twenty-five years married.
GOLDEN,	-	-	Fifty years married.
DIAMOND,	-	-	Seventy-five years married.

Anniversary Weddings, or, more appropriately, Anniversary Celebrations, are very pleasing to the wedded pair, in whose honor they are given. The invitations are issued at the five years' intervals, are appropriately engraved on materials characteristic of the occasion. No gifts received, is engraved on the invitations.

### WOODEN WEDDING.

The invitations are engraved on wood, or imitation, in form—

1840

1845

*Mrs. P. Mrs. Rip Van Winkle,*

*At Home,*

*Wednesday Evening, June Seventh, at Eight o'clock,*

*10 Broadway,*

*No gifts received.*

## TIN WEDDING.

Engraved on paper in imitation of tin, in form—

1810

1820

*Mr. & Mrs. Rip Van Winkle,*

*At Home,*

*Tuesday Evening. June Seventh. at Eight o'clock.*

*45 Chambers Street.*

*No gifts received.*

## CRYSTAL WEDDING.

The invitations are engraved on crystalized cards, in form—

1810

1825

*Mr. & Mrs. Rip Van Winkle*

*request the pleasure of your company*

*at their Fifteenth Wedding Anniversary.*

*Wednesday Evening. June Seventh. at Eight o'clock.*

*475 Broadway.*

*No gifts received.*



## SILVER WEDDING.

The invitations are engraved on silver bordered cards, in form—

1810

1835

*Your Company  
is earnestly solicited by  
Mr. & Mrs. Rip Van Winkle  
to celebrate the Twenty-fifth Anniversary  
of their marriage.  
Tuesday Evening, June Seventh, 1835,  
at Eight o'clock,  
45 North Washington Square.  
No gifts received.*

## GOLDEN WEDDING.

The invitations are engraved and printed on Wedding Note Sheets, in gold. Form—

MONOGRAM

*W. V.  
Rip Van Winkle,  
Sally Vedder,  
Married June Seventh, 1810,  
Fiftieth Anniversary,  
Tuesday Evening, June Seventh, 1860,  
at Eight o'clock,  
The pleasure of your company is requested,  
100 Fifth Avenue.  
No gifts received.*

## DIAMOND WEDDINGS.

Special forms furnished for the occasion.

## "KETTLE DRUM" RECEPTIONS.

"Kettle Drum," an English name for an informal afternoon entertainment, "a tea-party conversazione," for discussing the fashionable topics of the day. Ladies attending in demi-toilets. The form of invitations, from engraved plates on square cards, are—

*Mrs. Charles L. Leatherstone,*

*Misses Leatherstone,*

*Kettle Drum,*

*Tuesday, Three o'clock, 753 Fifth Avenue.*

*December Fifth.*

The cards are often embellished with a Kettle Drum illuminated, in the left hand upper corner.

The guests are of your more intimate friends. The "Kettle Drum" has been very popular, being a day reception of informal character, it enables wives and daughters to meet their friends, without the necessary male escorts which evening entertainments demand.

The hostess presides at a table and dispenses tea, which, with refreshments, are passed to the guests, shortly after they have paid their respects. It being a species of afternoon matinee, the time for remaining is governed by numbers present—if a large attendance, it is deemed proper to forego the formalities of leave taking.



Mrs. Lord Carrington,  
requests your presence  
at the marriage of her daughter,  
Florence,  
to  
August Sheridan;  
Wednesday afternoon, May fourteenth  
at four o'clock.  
St. Thomas Church.  
Fifth Avenue and 53<sup>d</sup> Street.

*Mrs. Charles L. Heatherstone,*

*Tuesday, December fifth,  
from four until six o'clock.*

*753 Fifth Avenue.*

*Full Dress Reception*

*Mr. & Mrs. Charles L. Heatherstone,  
request the pleasure of your company  
on Tuesday evening, November tenth,  
from eight until eleven o'clock.*

*753 Fifth Avenue.*

### "TEA" RECEPTIONS.

Tea, or afternoon receptions, have become very fashionable, and taken the place of the "Kettle Drum," the hours of reception are from four to six P. M., and when extended beyond six o'clock, becomes of the nature of a reception—they are of an informal character, guests not expected in full dress, and are intended as social meetings of ladies by daylight. The refreshments are of a light nature, and all display at ostentation is avoided. The form of invitations, which characterizes the entertainment as an informal reception, are—

*Mrs. Charles L. Featherstone.*

*Tuesday, December Fifth,*

*753 Fifth Avenue.*

*from four until six o'clock.*

and should be from engraved plates, on large sized visiting cards, enclosed in two envelopes, and sent by mail, or messenger, as best pleases the hostess.

The hostess receives her guests at the table, where she presides—refreshments and tea are passed on a tray by domestics to the guests. The formalities of bidding adieu to the hostess is dispensed with—the omission is considered with favor and in good taste.

Teas, being little more than grand calling days, after calls are not expected.

### FULL DRESS RECEPTIONS.

Full Dress Receptions are events of the social season, attended with more than ordinary solicitude and expenditures

Previous to the issuing of invitations, a call is made in person, or by card, on all acquaintances who are to be honored.

The invitations should be sent two weeks previous to the reception day, to avoid engagements by your friends; the invitations should be on cards nearly square, of Pirie & Sons' tint, extra thick, from engraved plates in pure script, avoiding the appearance of a set style and type printing. The following is the correct form which indicates "Full Dress Receptions"—

*Mrs. & Mrs. Charles L. Weatherstone*  
*request the pleasure of your company*  
*on Tuesday Evening, November Tenth,*  
*from eight until eleven o'clock,*  
*753 Fifth Avenue.*

Invitations, if delivered by special messengers, are sent in an unsealed envelope; if sent by mail, two envelopes are required, the outer sealed.

During the hours of reception, an awning and carpet to the carriage way are indispensable. A servant, appropriately dressed, to open the doors of carriages on arrival and departure of guests; a servant at the door, to receive the guests' cards and direct them to the dressing rooms, etc.

The gentlemen escort the ladies to the host and hostess, who retain their post of reception during the entire evening. Music and a sumptuous table form an inviting portion of the entertainment.

If there is to be dancing, the form of invitations are—

*Mr. & Mrs. Charles L. Heatherstone*  
*request the pleasure of your company*  
*on Tuesday Evening, November Tenth,*  
*from eight until eleven o'clock,*  
*753 Fifth Avenue.*

*Dancing.*

Full Dress Receptions are given afternoon and evening, the afternoon more particularly designed for elder acquaintances, and the evening for younger ladies and gentlemen. The invitations should be from engraved plates, on square cards, denoting full dress. Form—

*Mrs. Charles L. Heatherstone,*  
*Misses Heatherstone,*  
*request the pleasure of your company,*  
*on Tuesday, November Tenth,*  
*from five until eleven o'clock P. M.*  
*753 Fifth Avenue.*

*Dancing at nine o'clock.*

At the reception the young ladies are, by usage, permitted to dance, the mother retaining her place of receiving, to which the young ladies return after a dance. It is not etiquette for young ladies to dance more than once, at their own receptions, with the same gentleman.

FORMS OF ACCEPTANCE AND DECLINA-  
TIONS.

All invitations should be answered. Informal receptions only demand the leaving of cards, while full dress reception, or dinner invitations, demand a written note, which should be on appropriate cards—as they are retained among the valued correspondence.

Form of acceptance—

*Mrs. & Mrs. Charles L. Heatherstone*  
*accept with pleasure*  
*Mrs. & Mrs. Auguste Clarendon's*  
*invitation for Thursday Evening,*  
*December Eighteenth.*

The form generally used is the following, when declining an invitation. Affliction or other causes may be the true reasons, but sensitive persons are not fond of parading their troubles to the world. The conventional form used is—

*Mrs. & Mrs. Charles L. Heatherstone*  
*regret that a previous engagement*  
*prevents the acceptance of*  
*Mrs. & Mrs. Auguste Clarendon's*  
*invitation for Thursday Evening,*  
*December Eighteenth.*



## RECEPTIONS.

Receptions, given to meet important and distinguished persons, are in form as follows. The following invitation having been engraved by us for Mr. Wm. E. Dodge, Jr., and similar one for Mr. Preston, of Brooklyn, in honor of Mr. Charles Fermaud—

*Mr. William E. Dodge, Jun'r,*  
*requests the pleasure of the company of*  
*Mr. \_\_\_\_\_*  
*on Friday Evening, May Second, at eight o'clock,*  
*to meet*  
*Mr. Charles Fermaud,*  
*of*  
*Geneva, Switzerland,*  
*General Secretary of the International Central*  
*Committee of the Young Men's Christian Asso-*  
*ciation of all lands.*  
*J. S. W. J.* *262 Madison Ave.*

## PARTY INVITATIONS, ETC.

The giving of entertainments are under various names: "Kettle Drum," Teas, Informal and Full Dress Receptions, Balls, Cotillions, etc.

Parties often swell to a magnitude as grand as a ball, but the guests are of the more intimate acquaintances and special friends. The hours before supper are occupied in conversation. The supper is given at an earlier hour than at balls, and dancing follows; the guests taking their departure from twelve to one o'clock.

The same courtesy, by guests, host and hostess, are observed as at receptions.

The form of engraved invitations, which should be on square, extra thick cards of fine quality, are—

*Mr. & Mrs. Charles L. Weatherstone*  
*request the pleasure of your company*  
*on Tuesday Evening, November Sixth,*  
*at half-past eight o'clock.*

*Dancing at eleven.*

*753 Fifth Ave.*

The formal call and card leaving, precedes the sending of invitations—and after, calls in person, or by card, are imperative.

### “LE COTILLON,” “THE GERMAN.”

For the “German,” the now and increasing favorite dance at entertainments, we are indebted to the Vaterland. The informalities at a “German” necessitates that great care must be taken in the inviting of guests. It is considered that all taking part in the “German” are formerly introduced; and no lady, so long as she remains in the circle, can refuse to dance with any gentleman whom she may chance to receive as a partner, the assemblage should therefore be very

select. The "German" is a dancing party, at which each lady has a partner the entire evening, to whom she returns after every figure. The room should be free of all tables or articles of furniture, which would circumscribe the dancers, the carpet should be covered with crash, chairs should be arranged around the sides of the room, the centre clear. The couples are seated around the room, each lady being at the right of her partner. The entire control of the "German" is in charge of a chosen gentleman, who is the "Leader"; the selection of figures are entirely at his discrimination. All being seated, the leader gives a signal to the musicians, who play a waltz or galop; he designates couples, who rise as called upon and dance; after an interval, the leader gives a signal, and the dancing couples choose others, each lady a gentleman and each gentleman a lady; the leader directs those dancing through some figure; at another signal the figure breaks up, and a general waltz follows with the partners last chosen; at another signal, the gentlemen conduct their partners to their seats and then resume their own. It is repeated, new couples being called up, until all have gone through the same figure. In many figures favors are given, which are often very elaborate and costly; but they are generally of an inexpensive nature, consisting of small articles which can be attached to the ladies' dresses and gentlemen's coats. They should be selected with taste, and presented with care and judgment; being careful not to bestow them unequally—making a favored lady, or gentleman, a marked preference, which causes ill feeling and mars the pleasures of the evening. During a figure in which favors are used, at the indication of the leader, the favoring is done by gentlemen handing favors to ladies, or attaching them to their dresses, and the ladies similarly decorating and complimenting gentlemen. When the leader hands the favors to those dancers who are on the floor, for distribution, their conferring them upon others, who are not "up," is an invita-

tion to dance. The distribution of favors is at the pleasure of the leader, and altogether arbitrary. At "Germans," the distributing of favors during every figure, or every other, is at the pleasure of the hostess. A "German" should be composed of an equal number of ladies and gentlemen, who are acquaintances and friends. Avoid crowding your rooms. Send out your invitations at least ten days in advance, which are from engraved plates, on square cards, and in form—

*Mr. & Mrs. Charles L. Heatherstone*  
*request the pleasure of*  
*Miss Fatima Carrington's*  
*company on Monday Evening,*  
*December Twenty-third, at eight o'clock,*  
*"The German:"* *753 Fifth Ave.*

The fashion of forming sociables, with suggestive names, and meeting at the houses of its members, is a very pleasant social custom. The form for invitations, which are engraved, leaving blank lines which are written in with name and address, are—

*M*\_\_\_\_\_  
*Requests the pleasure of your*  
*company at the next Floral German, on*  
*Monday Evening, \_\_\_\_\_*  
*at half-past eight o'clock.*  
*R. S. V. P.*

## FIGURES FOR "THE GERMAN";

KNOWN IN EUROPE AS THE "COTILLON,"

FURNISHED BY

MR. ALLEN DODWORTH, 681 FIFTH AVENUE.

## "THE CHAIRS."

The conductor places his partner in a chair in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in waltzing.

## "LA COURSE ASSISE."

Two chairs are placed back to back in the middle of the room. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second place, take in like manner for the waltz the gentlemen placed before them.

## "THE CARDS."

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise, and seek the ladies of their color. The king of hearts waltzes with the queen, the king of spades with the queen of spades, etc.

### "THE PYRAMID."

Three couples. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second, and three the third. The gentlemen take each other by the hand and compose a chain. The conductor leads the other gentlemen and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he clasps his hands, and leads off in waltz the lady opposite to him. The other gentlemen in like manner waltz or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

### "THE DECEIVER."

Two or three couples. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He clasps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the waltz the ladies who happen to be behind them. The gentleman who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz with him.

### "THE MOVING CUSHION."

The first gentleman seats his lady, and places at her feet a small cushion, before which she successively leads

several gentlemen, whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman with whom she chooses to waltz.

#### "THE MAGIC HAT."

The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one of the deposits, and seek the lady to whom it belongs, to urge her to make a "tour de valse" or a promenade. This figure may be performed by several couples at the time.

#### "THE TWIN CIRCLES."

Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies' round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity; at a given signal the conductor selects a lady to waltz with; his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance toward each other, and every one dances with his opposite.

#### "THE DECEITFUL ROUND."

The conductor chooses three ladies, whom he places, with his own at a certain distance from one another, as if for the game of Puss in the Corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a

given signal turn round and take the lady that is behind them to waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

#### "THE HANDKERCHIEF CHASE."

Three or four couples start. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz with such of the gentlemen as have the good luck to catch them.

#### "THE FAN."

Three chairs are placed in the middle of the room upon the same line. The two at the ends should be turned opposite way to that in the centre. The gentleman seats his lady upon the centre chair, and seeks two other gentlemen whom he places in the two other chairs. The lady offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle.

#### "BLIND-MAN'S BUFF."

Three chairs are placed on the same line in the middle of the room. The gentleman takes another gentleman, whom he places in the centre chair, after having bound his eyes. The lady selects another gentleman, whom she leads on tiptoe to one of the chairs by the side of the Blind-Man, while she seats herself on the other. The first gentleman then invites the Blind-Man to choose the right or the left. If he indicates the lady he waltzes with her to her place; if, on the contrary, he points to the gentleman, he must waltz with him while the conductor waltzes with the lady.



### "THE FINAL ROUND."

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz or a promenade. He stops at a given signal, and his partner quits the circles, while he chooses a lady, with whom he waltzes within it. He then in his turn quits the circle, and the lady he had chosen takes another gentleman, and so on for the rest. When there remains only two or three couples, a general waltz is executed. The "Final Round" is generally performed at the end of the cotillons.

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### BALLS.

An invitation to a ball signifies that the entertainment is exclusively for dancing. The rooms are elaborately decorated with natural flowers; the music selected with great care; the supper one of Delmonico's best.

Balls are usually given in honor of distinguished guests—or special occasions. The ladies' toilets are of the most elaborate nature, the gentlemen in full evening dress.

The forms of invitations, which are from engraved plates, on note sheets, are sent out from ten days to two weeks previous to the evening. The form being—

*Mrs. Charles L. Featherstone  
requests the pleasure of your presence  
Wednesday Evening, December First,  
at half-past nine o'clock.*

*Dancing.*

*753 Fifth Avenue.*

Round and square dances precede the supper, after which the German. The orders of dances, being kept as souvenirs, should be worthy of the occasion.

The supper hour is from twelve to one o'clock. The guests' hours for retiring being from two to three o'clock A. M.

At public entertainments and balls, it is a lady's privilege to refuse an invitation to dance, for which she is not engaged, she cannot with courtesy accept another invitation for that dance.

### DINNER INVITATIONS.

Invitations to dinners are given in the name of the host and hostess, which should be accepted or declined at once, it is an evidence of ignorance of society's usage, or unpardonable negligence, to omit an immediate reply.

The forms of invitations, which are from engraved plates, printed on square cards, with crest or monogram, stamped or illuminated, in the centre of the top of the cards, are in form—

*Mrs. & Mrs. Charles L. Heatherstone*

*request the pleasure of*

*Mrs. & Mrs. Angus Suydam's company*

*at Dinner, on Wednesday,*

*December Fifth, 1879, at seven o'clock.*

*753 Fifth Avenue.*

The cards are engraved as follows—the blanks being filled in:

*Mr. & Mrs. Charles L. Featherstone*  
*request the pleasure of*  
\_\_\_\_\_ *company*  
*at Dinner on* \_\_\_\_\_  
\_\_\_\_\_ 18\_\_\_\_, *at* \_\_\_\_\_ *o'clock.*

*753 Fifth Avenue.*

If the dinner is in honor of a distinguished guest, a special engraved invitation is issued, with coats of arms, crest, or monogram, on the cards, in form as follows:

*Mr. & Mrs. Charles L. Featherstone*  
*request the pleasure of*  
*Mr. & Mrs. William B. Stone's company*  
*at Dinner, on Monday,*  
*January Twelfth, at eight o'clock,*  
*to meet the*  
*Hon. & Mrs. James S. Falcott.*  
*753 Fifth Avenue.*

The form of acceptance of an invitation to dinner is—

*Mr. & Mrs. William B. Stone*  
*accept with pleasure*  
*Mr. & Mrs. Charles L. Heatherstone's*  
*invitation to Dinner, at eight o'clock,*  
*Monday Evening, January Twelfth.*

The form of declination is—

*Mr. & Mrs. William B. Stone*  
*regret that a previous engagement*  
*prevents the acceptance of*  
*Mr. & Mrs. Charles L. Heatherstone's*  
*invitation to Dinner,*  
*Monday Evening, January Twelfth.*

The acceptance or declination should be written on fine note paper or correspondence cards, with family crest or personal monogram.

From ten to fifteen minutes previous to the announced dinner hour, is the time for arrival. The hostess having selected the ladies, who the gentlemen are to escort to dinner, their names are written on the same card and handed to the gentlemen on their arrival, by the serving-man.

Another and fashionable mode, is to write the lady's name on a small square card, on which is stamped the

crest or initial, the card is enclosed in a delicate envelope, superscribed with the gentleman's name who is to escort the lady—these are placed upon the dressing table in the gentlemen's dressing room.

Seats at the table are designated by dinner cards placed at each plate, with name of the guest; these cards are works of art and kept as souvenirs of the occasion.

"Hand Painted Menus and Dinner Cards" are one of the specialties of our business; we have been highly complimented for our large assortment and their elegance.

"Menus" for small dinner parties are written.

### CHILDREN'S PARTIES.

Parties for the younger members of the family are very fashionable—the doll and birthday parties and the special gatherings of the little ones, fill an important place in the pleasures of life. We have appropriate and make special designs for children's party invitations, those issued from our house have given great satisfaction and brought us many congratulations. The form is—

*Miss Daisy, Ethel and*  
*Master J. Mott Heatherstone*  
*request the pleasure of your company,*  
*Wednesday, February Tenth, from five until ten o'clock.*  
*Punch and Judy,*  
*half-past five. 3000 Madison Ave.*  
*H. C. W. P.*

another form—

*Miss Daisy Weatherstone with her sisters  
request the pleasure of your company  
on Wednesday, December Tenth,  
from four until nine.*

*Doll reception.*

*900 Fifth Avenue.*

*R. S. V. P.*

The invitations are from engraved plates, on cards or note sheets, with appropriate designs, stamped or illuminated: Punch and Judy, Good Luck, or special designs, making them very neat and attractive.

### CHILDREN'S BIRTHDAY PARTIES.

The forms of invitations to Children's Birthday Parties are—

*Master Charles S. Godwin  
requests the pleasure of your company  
to his Birthday celebration  
on Monday Evening, December Twenty-first,  
from six until ten o'clock,  
45 West Thirty-fourth Street.*

*R. S. V. P.*

Acceptances or declinations should be sent by children as promptly as by their elders,

## TWENTY-FIRST BIRTHDAY PARTIES.

Here, as in England, it is the custom to give a grand entertainment in celebration of a son's twenty-first birthday.

The correct form for invitations, which are from engraved plates on note sheets, are—

*Mr. & Mrs. Charles L. Heatherstone  
request the pleasure of your company  
at the celebration of their son's,  
Clifford W. Heatherstone,  
Twenty-first Birthday, Wednesday Evening,  
June Twenty-fifth, at eight o'clock,  
P. L. O. P. 753 Fifth Avenue*

## CHRISTENING RECEPTIONS.

The English custom of giving christening receptions is increasing in favor among our aristocratic families. The invitations are from engraved plates on cards, and in form—

*Mr. & Mrs. Charles L. Heatherstone  
request the honor of your presence at the  
Christening of their son,  
at five o'clock, Wednesday, October Tenth,  
Reception from four until six o'clock,  
753 Fifth Avenue.*

## HIGH TEA INVITATION,

An English usage. We give form of the invitations, issued from our establishment, to meet Miss Ada Cavendish, the popular actress, upon her first arrival in New York City:

*Messrs. Edgar & Fulton*  
*request the pleasure of* \_\_\_\_\_  
*company to a High Tea at the Broadway Theatre,*  
*on Saturday Afternoon, September Seventh,*  
*from five to seven, to meet*  
*Miss Ada Cavendish.*  
*New York.*

## CARD PARTY INVITATION.

*753 Fifth Avenue.*  
*Mr. Charles L. Heatherstone*  
*requests the pleasure of* \_\_\_\_\_  
*company on Tuesday Evening, February Twenty-fifth,*  
*from eight until one o'clock.*  
*R. S. V. P.*



## FORMS FOR INVITATIONS,

which should be on square cards, from engraved plates,  
in neat script:

## SOCIABLE INVITATIONS.

*Mr.* \_\_\_\_\_  
*requests the pleasure of your company*  
*at the Sociable on* \_\_\_\_\_  
*at eight o'clock.*

*The Omega*  
*requests the pleasure of your company*  
\_\_\_\_\_ *at the residence of*  
*M* \_\_\_\_\_  
*R. S. V. P.* *Sec'y.*

*Miss Williams*  
*requests the pleasure of your company*  
*December Third, at eight o'clock.*  
*753 Fifth Avenue.*

## BREAKFAST INVITATIONS

should be informal, written on correspondence cards, announcing, in form—

*C. L. D.* *753 Fifth Avenue.*  
*Breakfast, Wednesday, at ten o'clock,*  
*November Third.*  
*Mrs. Charles L. Heatherstone.*

## SUPPER INVITATIONS.

An informal invitation, written on correspondence cards—

*C. L. D.* *753 Fifth Avenue.*  
*Supper at ten o'clock,*  
*Friday, December Tenth.*  
*Mrs. Charles L. Heatherstone.*

## MASQUERADE BALL INVITATIONS

are in form—

*Mask.*  
*Mrs. & Mrs. Charles L. Heatherstone*  
*request the pleasure of your company, in fancy dress,*  
*on Wednesday Evening, February Nineteenth,*  
*at eight o'clock.*  
*D. S. & P.* *753 Fifth Avenue.*

## MENUS, AND HAND PAINTED DINNER CARDS.

We justly pride ourselves for our elegant hand painted "Dinner Cards" and "Menus." We have special artists whose works have met with high compliments and large sales. Special designs made to order.

We painted the Dinner Cards for the dinner given, as below, by the Hon. Henry Hilton to the "World's Fair Committee." The Cards were highly mentioned as works of art—each card represented a different nationality.

### MENU

#### Huitres

#### POTAGES

Printanier aux quenelles	Bisque de homard
Varies	HORS D'OEUVRE
	Varies
Petits Pates a la Dauphine	

#### RELEVES

Darne de saumon a la cardinale	Selle d'agneau aux tomates
(Concombres)	ENTREES
	farcies
Filet de boeuf grille a l'anglaise	Ris de veau pique a la
Terapene a la Maryland	Pompadour

#### SORBET

au marasquin

#### ROTIS

Canvas-back duck	(Coeur de laitue)	Poulet de printemps
------------------	-------------------	---------------------

#### ENTREMETS

Asperges	Pommes Bermude en serviette
Champignons frais sur toast	Pois nouveau

#### SUCRES

Timbales de peches a la Richelieu	Gelee Dantzick
Pouding Nesselrode	Meringue Chantilly
	Petits fours
Fromage	Fruits et dessert
	Cafe

1er service

#### VINS

2ème service

Steinberger Cabinet 1857	Champagné "H. H. Private Stock"
Pale Sherry 1822	Chambertin
Chateau Yquem	Johannisberger Madeira 1844
Chateau Lafite 1865	Blue Seal, Johannisberger 1862
Imperial Tokay 1834	Liqueurs variees

March 26, 1879.

No. 7 West 34th St.

## GARDEN PARTY INVITATIONS.

We give the form of invitations issued this season by "Mr. Henry Clair, Lessee of the Grand Union Hotel," Saratoga Springs. The "Garden Parties" given by "Mr. Clair" were the events of the season. The invitations were designed and engraved by "Messrs. Dempsey & Carroll," and printed on rose tinted note sheets.

*The pleasure of your company  
is requested at the annual  
Garden Party,  
Grand Union Hotel,  
Saratoga Springs, N. Y.  
on Tuesday Evening,  
August Fifth, 1879,  
Children from four to seven P. M.  
Ladies & Gentlemen  
from nine to twelve P. M.  
Henry Clair.*

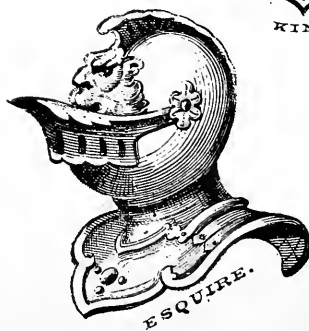
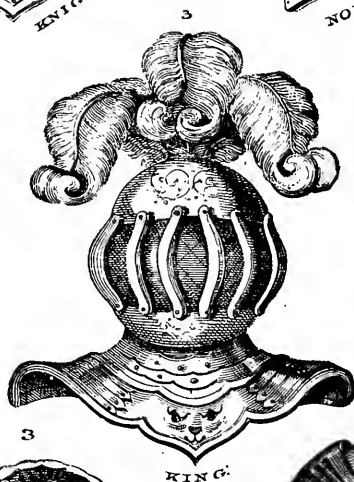
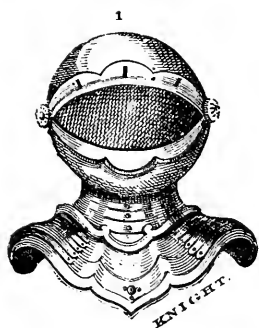
A beautiful admission ticket accompanied the invitations.

["Saratogian," August 26, '79.]

## THE GRAND UNION GARDEN PARTY.

### THE UNION GROUNDS A PARADISE—A DAZZLING SCENE.

"The Garden Party at the Grand Union Hotel yesterday afternoon and evening was an immense success; as we recall the panorama presented there, from early in the afternoon until late at night, it is difficult to believe that any improvement as to arrangement and decoration could be made. 'As usual' the afternoon was devoted to the happiness of the children; it was a treat long to be remembered in connection with the name of the projector of their happiness—'Mister Clair.' It was, however, when darkness began to gather that the grounds became such a scene of beauty and magnificence. It might have been royal or oriental or both, it was undoubtedly the grandest display ever made in Saratoga. The walks and avenues of the spacious grounds were hung overhead with hundreds of lanterns arranged in chandelier form, the piazzas of the long row of cottages were illuminated, and over all of these the powerful electric light shed its beams and suffused the whole scene in a glow. MESSRS. DEMPSEY & CARROLL, 'The Art Stationers,' of Union Square, New York, furnished the 'Elegantly Engraved Invitations,' Orders of Dances, and admittance tickets. 1,500 invitations had been issued upon which guests were to be admitted, but as the evening advanced, respectability was welcomed, it would have been too bad to deny the beautiful sight to all but the fortunate guests of the Union and other invites. The party was at its height at about ten o'clock, when the piazzas were filled from end to end, and the dancing platform was covered with dancers in full evening costume tripping to the music of 'Lothian's superb orchestra.' It was continued to an hour late enough to justify the extraordinary occasion, and everybody was delighted. 'Mr. Clair has the honor' of giving the largest and grandest entertainment ever accomplished in Saratoga."



## NOBILITY AS DESIGNATED BY HELMETS.

In England there is five ranks of nobility:

"King or Sovereign," highest.

"Duke," second.

"Earl," third.

"Esquire," fourth.

"Baronet," fifth.

"A Helmet" is an ancient armour of defense for the head, used in Heraldry as ornaments over the Shield or Coat of Arms, and, as illustrated on page 60, mean—

No. 5, "King."

No. 4, "Duke."

No. 3, "Esquire."

No. 2, "Earle."

No. 1, "Baronet," lowest titled rank.

The desire for historical, biographical and ancestral knowledge has, within the past few years, received an impetus unequalled during this century. Whatever information has been gained, has been through heraldic records.

"The pride of birth" is an honest pride, and to be able to trace ones ancestors back through hundreds of years, finding them recorded as families of distinction, is certainly great satisfaction.

"To accept" and use a badge of reputation, which comes to us untarnished, is an honorable pride and evidences a proper regard for our ancestors' nobility of character.

"Nothing is antagonistic to republicanism," which stimulates individuals, or the people, to emulate men of honor, principles and bravery.

Genealogy searching a specialty with us.

## HERALDRY.

"Heraldry" is the art of arranging and explaining in proper terms all that appertains to the bearing of Coats of Arms, badges and other hereditary or assumed marks of honor.

"The Origin of Heraldry" has been attributed, by the general consent of all rational writers on the subject, to the necessity for distinguishing, by some outward sign, amidst the confusion of battle, the principal leaders during the expeditions for the recovery of the Holy Land during the crusades—"first crusade" A. D. 1096, "last crusade" A. D. 1291. The reign of Edward I. presents us with the earliest heraldic document extant, the famous roll of Caerlaverock; a poem, in old Norman-French, rehearses the names and armorial ensigns of all the Barons, Knights, etc., who attended Edward I. at the siege of Caerlaverock Castle in 1300.

In the reign of "Richard III.," March Second, 1483, the English heralds were incorporated and the "College of Arms" founded. On the decline of Chivalry the study of heraldry, which had been a portion of the education of Princes, became gradually neglected. A taste for the critical study of antiquities reviving throughout Europe, the use of heraldry as a key to history and biography, became more and more acknowledged.

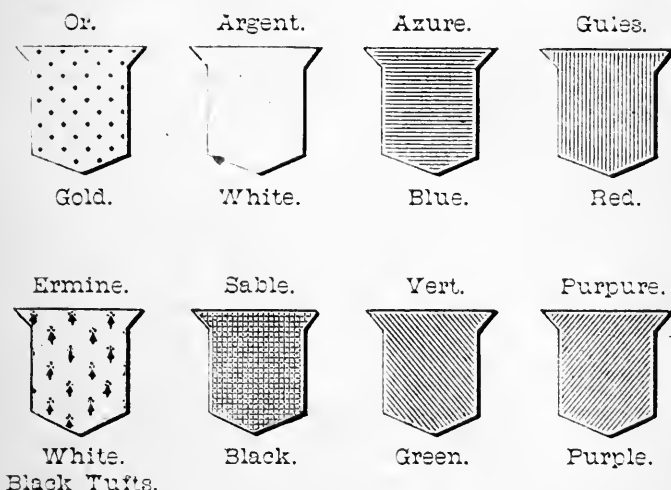
According to received authorities, there are ten classes of Arms, namely: First, "Arms of Dominion;" Second, "Of Pretension;" Third, "Arms of Community;" Fourth, "Of Assumption;" Fifth, "Arms of Patronage;" Sixth, "Arms of Succession;" Seventh, "Arms of Alliance;" Eighth, "Arms of Adoption;" Ninth, "Arms of Concession;" Tenth, "Arms Paternal and Hereditary," such as are transmitted from the first possessor to his son, grandson, great-grandson, etc., thereby forming complete and perfect nobility. The son being a gentle-



man of second coat-armorer, the grandson a gentleman of blood, and the great-grandson a gentleman of ancestry.

"A full Coat of Arms" consists of Shield, Supporters, Crest, Helmet and Mottoe.

"The Shield, or Escutcheon," is called the field, and the figures borne upon it the ordinaries and charges. The colors are five, also gold, silver, and ermine, and are designated as follows by dots and lines:



"The Crest" is next in antiquity to the "Shield," it was the ornament worn upon the Helmet and a "distinctive honor" placed upon the Shield, resting on a crown, helmet or wreath.

"Supporters" are of later origin and first granted by Henry VIII., A. D. 1530, and are placed at the sides of the Shield.

"Mottoes" had their origin in the war cries of the different Knights; but are properly selected to suit the taste.

"Blazoning of Coats of Arms," signifies painting in their proper colors.

## COATS OF ARMS AND CRESTS.

The demand for "embellishment" of private correspondence with family and distinctive impress, is every day increasing. "Crests and Coats of Arms" for the elder branches of the family are in favor.

"To enable the public" to judge of our workmanship, we have presented this sample sheet, finished in bronzes. We claim superior work, and take great care that it gives perfect satisfaction.

"We display Coats of Arms," in plain colors, gold, silver and the various bronzes. "We blazon" them in their proper colors, in a finished and elegant manner.

"We make searches" and drawings of Coats of Arms and Crests, without charge, for patrons ordering dies. We guarantee our searches strictly correct.

"Unquestionably" we have, during the last six months, engraved more "Coats of Arms" than any other house in this city, "because of our superior work."

"Coats of Arms" blazoned on silk, satin, parchment, or bristol board, for framing, beautifully finished, at very reasonable prices.

## FANS, SATINS, LACES, SILKS, ETC.

Decorated with Coats of Arms, Crests, Monograms, and special designs, in true "artistic style."



SAMPLES No. 1.

HERALDRY.

FAMILY GENEALOGIES TRACED BY AN EXPERT  
GENEALOGIST.

COATS OF ARMS AND CRESTS Engraved.

- |   |   |   |
|---|---|---|
| " | " | Illuminated and Stamped on Paper,<br>Cards and Envelopes. |
| " | " | Painted on Silk, &c.                                      |
| " | " | " for Framing.  |

BY

MESSRS. DEMPSEY & CARROLL,

Art Stationers,

UNION SQUARE.

NEW YORK.



## CORRESPONDENCE CARDS.

"The square card"—for short notes, regrets and acceptances—in color white or cream, of gilded or plain edge, are in special favor; they are embellished with personal dies, Coats of Arms, Crests, Monograms, etc., or with fancy designs, days of the week, street addresses, etc.

## FANCY DESIGNS FOR CARDS.

We have added to our already extensive assortment a large number of novelties, engraved especially for the fall trade, they are from drawings by our special artists, many of them from suggestions made by our lady patrons, "a favor we are always thankful to receive."

We have in stock—

The Cat-o'-Nine-Tails.	The Messenger Bird.
The Spider's Web.	The Golden Horse Shoe.
The Sheaf of Wheat.	The Wish Bone.
The Clover Head and Leaf.	The Mask.
The Acorn.	The Punch and Judy.
The Fug Log.	The Golden Fan.
The Fern Leaf.	The Gluck Auf.
The Four-leaf Clover.	The Golden Cupid.
Should Old Acquaintance, etc.	

"French" and "English" gold days of the week, etc.

## THE EMPRESS CARD.

A novelty in correspondence cards, introduced by us, extremely neat.

## MONOGRAMS.

"Monograms," one would suppose, were of modern invention, but, history presents the fact, that they are as old as writing itself. Sovereigns, Popes, and all high dignitaries of ancient times used monograms. The Egyptian Hieroglyphics are, so far as they can be deciphered, but monograms. In republican Rome there is hardly any consular coin that does not bear the monogram of the consuls in power.

During the middle ages the monogram had a place in the architectural ornaments of every kind of building. St. Eloy, an abbey erected in the third century of the Christian Era, still bears the monogram of Childeric, the fourth King of the Gauls. In the archives of the Vatican we find a letter adorned with his monogram, from Charlemagne to Pope Leo III., dated A. D., 800.

"The ancient Monograms" are in most cases but hieroglyphics.

"The modern school Monogram" in an ornamental form, conveys to the eye, without obscurity, the initials employed.

The family letter should occupy the median line of the monogram, being as plain as possible, so contrived as to strike the eye before and more than all others; the drawing should be symmetrical—easily, but not too easily deciphered.

The difficulty of so shaping and arranging the various initials to make striking and handsome monograms, demands a practiced eye and the cunning of artistic skill.

We are particularly fortunate in our drawings and cutting of monograms.

"If desired, 'Monograms' drawn while you wait." "No charge for drawing." "We guarantee satisfaction."



# SAMPLES No. 2.

MONOGRAMS	Engraved on Steel.	\$2 00
"	on Brass,	1 50

STAMPING Qr. Paper and Pkg. Envelopes—Colors,	25
" " " " " "	
Gold, Silver and Bronze.	50
ILLUMINATING ditto.—Two Colors.	1 00
" " —Three Colors, -	1 50

BY

MESSRS. DEMPSEY & CARROLL,

Art Stationers,

UNION SQUARE.

NEW YORK.





## FINE STATIONERY AND EMBELLISHMENT.

"A THING OF BEAUTY IS A JOY FOR EVER."

"Your stationery" should be impressed with your personal signification. The absence of some distinctive mark on correspondence is deemed an "excessive economy," or indifference towards the person who is addressed. "It is not the fashion" to do without it.

"The prevailing usage" in note papers is for subdued colors—violet, shell-rose, sea foam, moss-green, French grey, cream and white—of heavy weight, plain finish, finely calendered, conveying to the eye and touch an "air of elegance" and "refinement." Octavo and square commercial, are the sizes for ladies, and commercial, size for gentlemen.

"A note sheet" is a "positive index" of the sender's character; consider your correspondents and say if it is not true, that a careless note comes from a careless person.

French papers of light weight and overland mail for foreign correspondence.

Papers of every kind now manufactured, will be ordered for customers.

The quality of our papers are the very best, of heavy weight, selected fashionable colors, purchased direct from the mills in large quantities, enabling us to guarantee excellence, full weight and to sell at just prices.

## ROYAL IRISH LINEN PAPER,

Imported by us, is from the celebrated house of "Marcus, Ward & Co.," Belfast, made of pure, unworn linen, resembling the old style documental parchment; this paper is a favorite with the gentlemen and ladies who prefer uncalendered paper. The colors are cream and azure; octavo, commercial and square commercial in size.

## STREET AND COUNTRY SEAT ADDRESS DIES.

"Various designs" have been brought into use for the embellishment of correspondence, both ornamental and useful, which are gaining favor with every one, particularly those of the "street" and "country seat addresses"; "besides the ornamentation" and convenience of having note sheets announcing your location, it is of great advantage to recipients, who know at once how to address a reply. In this branch of engraving we are constantly doing a large business, which is daily increasing.

"Character" is imparted to fine note sheets by the stamping of your street address, as—

*753 Fifth Avenue.*  
*27 West Fifty-eighth Street.*  
*400 Madison Avenue.*  
*Brooklyn Heights.*

For the note heads for country seats we read:

<i>Beaulieu.</i>	<i>Chestnut Rest.</i>
<i>Fair Lawn.</i>	<i>Walford's Coast.</i>
<i>Oakland.</i>	<i>Rosedale.</i>
<i>Hastings-on-the-Hudson.</i>	
<i>Irvington-on-the-Hudson.</i>	

And others.

"The designs" and stamping can be as plain and modest as desired, or ornamented and illuminated; the initials in gold, and rest of the letter in blue or cardinal, are very rich.

*723 Fifth Avenue.*

IRVINGTON,  
ON THE HUDSON.

FAIR LAWN,  
NEWPORT.

SAMPLES No. 3.

ADDRESS DIES	-	Engraved on Steel.	\$2 00
"	"	-	on Brass,
			1 50

STAMPING AND ILLUMINATING.

STAMPING Two Qrs. Paper—Colors,	-	-	\$0 25
"	"	"	—Gold and Bronze.
			50
ILLUMINATING ditto.—Two Colors,	-	-	1 00

BY

MESSRS. DEMPSEY & CARROLL,

Art Stationers,

UNION SQUARE.

NEW YORK.



## BUSINESS CARDS, LETTER HEADS, ETC.

"We take pride in our work," and solicit mercantile houses desiring fine Cards, Letter and Note Headings, to examine the samples of our latest works. We appreciate that the way to success, is by our superior work.

"Steel" and Copper-plate Engraving and Printing in every branch—Checks, Drafts, Note Heads, Business Cards, etc.

"Buildings sketched" and engraved on steel. Our later works are, buildings—

The Grand Union Hotel, Saratoga Springs.

The Park Avenue Hotel, Park Avenue, New York.

Windsor Hotel, Fifth Avenue, New York.

The Meriden Britannia Co.'s Works, Meriden, Conn.

Magnin, Guedin & Co., Union Square, New York.

---

The Grand Union Garden Party Invitations.

Mason & Hamlin Organ Co.'s Letter Heads.

Crossman & Bros.' Letter Heads.

Grand Union Hotel Business Cards.

Park Avenue Hotel Business Cards.

Devlin & Co.'s Business Cards.

Mitchell, Vance & Co.'s Business Cards.

Meriden Britannia Co.'s Business Cards.

Simpson, Hall & Miller's Business Cards.

S. B. Burr's Business Cards.

Magnin, Guedin & Co.'s Business Cards.

E. A. Newell's Business Cards.

C. B. Barker & Co.'s Business Cards.

Jessup & Company's Business Cards.

"Designs and samples furnished."

TO        DEMPSEY & CARROLL, ART STATIONERS,

---

## DO YOU ENGRAVE? YES!

"We engrave" every known and conceivable article that can be engraved:

Seal Rings,	Coats of Arms,
Lockets,	Monograms and Crests,
Rings,	Street Address Discs,
Fangles,	Silver-ware,
Plated-ware,	Coins,
Ivory Brushes,	Tog Collars,
Umbrellas,	Guns,
Canees, Etc.,	Whips, Etc.
Seals for wax impressions.	

## STATIONERY ARTICLES.

WE ARE AGENTS FOR THE IMPROVED STYLOGRAPHIC  
PEN.

Ivory Paper Cutters,  
Pearl Paper Cutters,  
Gillott's Steel Pens,  
Quill Pens,  
Penholders,  
Sealing Wax,  
Lead Pencils,  
BlotTERS,  
Etc., Etc.,

and novelties which are immediately connected with our business.

"Pocket Books," etc., stamped with names and initials—in gold or silver.

## ORDERS OF DANCES.

"We have" a very handsome line of "Programmes," in stock, which we furnish complete, tassels, etc., printing same in gold, bronzes and colors. Those used at the "Garden Party," as follows, were from our establishment:

### GRAND UNION HOTEL GARDEN PARTY.

Saratoga Springs, August 5th, 1879

#### UNDER THE DIRECTION

OF

MR. N. LOTHIAN.

1. Grand Promenade March.
2. Overture: "Jubel," - - - - - F. Weber.
3. Selection: "Fatinitza," - - - - - F. Suppe.
4. Waltz: "Die Graefenberger," - - - - - J. Gungl.
5. Lancers: "Grand Union," - - - - - G. Wiegand.
6. Galop: "Tick-Tack," - - - - - J. Strauss.
7. Waltz: "Fleurs de St. Petersburg," - - - - - J. Resch.
8. Lancers: "Excelsior," - - - - - Schlegel.
9. Galop: "Lustig im Kreise," - - - - - F. Strauss.
10. Waltz: "High Life," - - - - - F. Strauss.
11. Lancers: "La Marjolaine," - - - - - J. H. Rose.
12. Galop: "Bum-Bum," - - - - - J. Resch.

## PROGRAMMES FOR PRIVATE

## ⇒: MUSIC + RECITAL :⇐

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PROGRAMME.

## PART I.

1. NIELS W. GADE. Sonata for Piano and Violin. Op. 21.
    - I. Alto di Molto.
    - II. Larghetto.
    - III. Alto vivace.
  2. E. LASSEN. Two Spanish Songs for Soprano.
    - a. Die Musikantin.
    - b. Die Tänzerin.
  3. WIENJAWSKI. Legende for Violin.
- 

## PART II.

4. C. FEJNINGER. English Song, "Caprice at Home."\*
5. H. W. ERNST. Hungarian Airs for Violin.
6. C. KUMMER. Trio for Voice, Violin and Piano, "Von Dir.

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\* For words see next page.



## ENTERTAINMENTS AND PARTIES.

## CAPRICE AT HOME.

BY MRS. S. M. B. PIATT.

No, I will not say good-by—

Not good-by, nor any thing.

He is gone. . . . I wonder why

Lilacs are not sweet this spring?—

How that tiresome bird will sing!

So it will be dark. The bell?

Some one some one loves is dead.

Were it he — I cannot tell

Half the fretful words I said,

Half the fretful tears I shed.

I might follow him and say

Just that he forgot to kiss

Baby, when he went away.

Every thing I want I miss:

O, a precious world is this!

Dead? And but to think of death;

Men might bring him through the gate:

Lips that have not any breath,

Eyes that stare—— And I must wait!

Is it time, or is it late?

. . . What if night came and not he? I was wrong, and wrong, and wrong;

Something might mislead his feet.

I will tell him, O, be sure!

Does the moon rise late? Ah me!

If the heavens are builded strong,

There are things that he might meet,

Love shall therein be secure.

Now the rain begins to beat:

Love like mine shall there endure.

. . . Listen, listen—that is he!

I'll not speak to him, I say.

If he choose to say to me,

“I was all to blame to-day:

Sweet, forgive me,” why—I may!

## MOURNING, VISITING AND CORRESPONDENCE CARDS.

Pirie & Son's Visiting Cards, of the various sizes and width borders, always in stock. Card Envelopes, bordered, same width as the cards, of extra thick paper.

Correspondence Cards, with the various borders, in caskets of twenty-five and fifty cards and envelopes, of superior quality.

We make and border any width paper or cards to please our customers.

## CARDS IN MEMORIAM

Executed to order after special designs. They are a loving tribute to the memory of the departed; an English custom gaining favor with us; it announces to friends the death, of which they might remain in ignorance but for this mark of respect.

*George A. Custer,  
Lieut. Col. Seventh Cavalry,  
Bvt. Maj. General U. S. Army.  
Born December Fifth, 1839,  
Harrison County, Ohio,  
Killed, with his Entire Command, in the  
Battle of Little Big Horn,  
June Twenty-fifth, 1876.*

"Oh, Custer—Gallant Custer!—man foredoomed  
To ride, like Rupert, spurred and wavings plumed,  
Into the very jaws of death——"

## MOURNING PAPER.

Messrs. Dempsey & Carroll make this branch of their business one of special care; keeping a full stock of the various sizes, of "French quadrille" and "636;" extra quality of white; also, Marcus Ward's linen, in "cream and azure;" borders from "one-sixteenth to three-eighths inch" in width.

The papers are stamped plain black, for full mourning; silver, or silver and black, for half mourning.

## MOURNING ETIQUETTE.

"Visiting" or receiving of guests formally during the first year, after the death of a near relative, is not usage.

—Seclusion from society for two years is the general custom.—A widow or widower wears the deepest of mourning for one year.—For a father, mother, or child, one year of full black.—For brothers and sisters, six months full mourning and six months half mourning.

—Children wear full mourning for six months and six months half mourning.—Gentlemen dress in mourning garments as long as the ladies of the family wear it.

## MOURNING CARD ETIQUETTE.

On announcement of a death, it is correct to call in person at the door; to make inquiries and leave your card, with the lower left hand corner turned down. Unless close intimacy exists, it is not usage to ask to see the afflicted.—Cards can be sent to express sympathy, but notes of condolence are permissible only from intimate friends.

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Etc., Etc., Etc.

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